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CONTENTS

Editorial: Of Workshops and Apprentices	52
President's Report—Rev. John L. Walch	55
Treasurer's Report—John B. Shaw	57
Illustration: Hail King of the Jews—Rev. E. M. Catich	58
The Word in Action—Hilary D. C. Pepler	59
Easter Parade: An Evaluation—Barbara Methven	62
The Work of College C.A.A. Groups in Restoring the Arts to Christ—Sister Judith, C.S.J.	65
Questions and Answers	69
The Symbol of the Apostles	70
A Passion Play for Schools—H. B.	75
Book Reviews	86
Ten Years Ago	90
News and Comments	90
The Beauty of Ordinary Things—Philip Hagreen	94

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As the mind to the body, so must also truth be preferred to the mind itself; so that the mind may desire it not only more than the body, but even more than its own self. Thus will the mind be more complete and chaste, when it shall enjoy the immutability of truth rather than its own immutability.

Saint Augustine
DE MENDACIO VII, 10

OF WORKSHOPS AND APPRENTICES

Changing "classes" into "workshops" is an idea which has grown popular during the last decade. It seems to be one of the devices on which enthusiastic educators have pinned their hopes. But is it possible for such a device really to help the educational process go down more easily, or at least more normally?

That the expression "workshop" can be used so freely is certainly an indication that workshops themselves have practically vanished from the consciousness of most of our people. Before they disappear completely and before the word comes to mean nothing more nor less than a "classroom," we may well take a glance at what a workshop is and in what senses the idea and its word may or may not justifiably be used by ourselves in education.

The word "shop" has two meanings. It is both a place where people make things, and a place where they buy things. This double use of the word points to the historic fact that formerly things were apt to be sold where they were made. But

today we usually think of a shop as a "store," where merchandise brought from far away is kept, and where people may come to buy it.

If we look at the average tailor shop, for example, we can see the nature of the shop as distinct from the store. Because the tailor happens to sell mostly his own labor—limited nowadays almost entirely to repairs—he has little to display in his window. The window's main ornament is a shabby, sun-faded fashion plate on which elegant, square-shouldered gentlemen smile in a variety of business, sport or formal suits, and a few fur-coated ladies nostalgically model the now clumsy styles of ten years ago. If the tailor has an eye for window dressing he may even add, on either side of the fashion plate, a suit length of tweed or serge artistically draped in handsome folds.

As you push open the door, you enter a little room equipped with a mirror, a coat-rack, a few sample-books and bolts of woollen goods. At the same time, a bell has warned the tailor of your arrival, and

he emerges from his back shop, with a tape measure stolewise around his neck and a little pin-cushion attached to the front of his vest. The famous look of patient resignation comes upon his face as you show him the suit you have brought to be dry cleaned. It is not his work, but he accepts it, for he must make a living. This is his shop. If you were to follow him into the back room, you would see his back shop or *work shop*.

In many cases, as a matter of fact, the shop window on the street is big and bright, and the front space room itself is large, so that it seems best to establish his workshop right there. Thus passers-by can watch him sitting cross-legged on his table, plying his trade in the midst of all his gear. Through the open door at the back, they can also catch a glimpse of his kitchen and bedroom where he and his wife make their home in frugal comfort.

Now, if a shop, or workshop, is thus a place where a man sells the work of his hands, it would seem as though it has nothing to do with schools, teachers, pupils and curricula. A shop is essentially a place of business. A school is not. Yet a relation exists between the two.

Occasionally, in our United States, we still meet the case of the tailor or the cobbler whose son works with him—or, if not his son, his adoptive son and the heir to his trade and business. At first the lad is entrusted with little chores, but gradually he becomes more useful and more responsible. Whenever the father is sick, he has to carry on, and, eventually, he is able to take over the full burden, so that the business goes on smoothly and uninterruptedly when the old man dies.

To his apprentices, the old craftsman has been a father and a master, thus a teacher. He has transmitted to them what he learned from his own master. He has given them his way of life, his wisdom, his livelihood and example of his individual skill. Thus his shop can truly be

said to have been an educational institution, and thus partakes of the character of a school, not only as a trade school, but also as a school of life.

For us, however, the days are gone when apprentices were considered the tradesman's adoptive sons, piously reared in Christian principles at his own board, mothered by his wife and formed to the discipline of their craft by his personal tradition.

Instead, the lads of today who look for paying jobs in industry are taught only just enough to become useful automatons. They cannot and do not wish to grow into skilled, creative craftsmen. In the big organization which employs them, no one cares about their moral, spiritual or even physical welfare, and this is not necessarily through ill will but simply through the inertia inevitable in the face of anonymous masses. So the young men, abandoned, just take their dead pay check and go their way to get their principles and way of life as best they can from radio, television, movies, comics and other commercial entertainers.

Legislation may try to keep them in school till they are eighteen or even twenty or twenty-one, so they may start working only when their principles are well formed. But the principles of the school, no matter how often re-iterated, have little power to "stick," for they are separate from the life of work.

In the school we know today, the teacher is the servant of the students. His entire time and energy is at their disposal and they give him nothing in return. In the workshop, instead, the apprentices are the ones who serve the master, though, as a master, he too is their servant in the patience with which he inculcates them with his knowledge. This is an essential distinction between school and shop.

Of course, insofar as the school deals with purely intellectual or speculative subjects, it can be described as a "workshop"

of the liberal arts—arts which do not produce objects for sale—and the students may be said to serve the master by being his disciples. But our modern school and even our modern university no longer present this pattern. They now find themselves having undertaken largely to carry out some of the responsibilities of the disappearing workshop. In training their students for jobs, the schools are the heirs of the workshop in its instructional aspect, while industry has taken over the workshop's productive aspect, and commercial entertainment has appropriated its educative power.

The workshop having been split into three separate parts, it is understandable that each should strive to work in a re-integration. Perhaps the school, in its desire to become a workshop, is the most articulate in this striving for re-integration. We must ask ourselves, however, if the school is the proper structure for productive enterprise. Can the school, as we understand it today, compete with industry? Although a few universities have recently been operating their radiation laboratories as a business, and there are other such exceptions, we can still answer that in general the school is not in a position to compete with business,—mainly because its workmen are young, incapable, and constantly changing. Nor, on the other hand, can industry, as we know it today, be easily transmuted into an educational institution. The unit of society is still the family, and the unit of production combined with education is still the workshop.

In the case of nursing, it is interesting to notice how the workshop pattern has been both preserved and developed. The young girls who decide to become nurses, go to the Nurses' Home (not school) which is attached to the workshop itself: the Hospital. They receive a certain amount of scholarly discipline, but, because their work is essentially practical, they are also put to work almost at once with real

patients. They do not spend four years working out sham practical problems, but, instead, they are immediately given the lowliest of the real responsibilities: they make beds, bring trays to patients, etc. At the same time, they are being given the ethical principles that are needed for their profession. And they also receive a gradual initiation into it with the ceremonies that mark the stages of their advancement and impress their life's work with its solemnity. Under such an organization it is still possible to combine instruction with work and with education.

If we wish to change our classrooms into workshops, we must remember the social character of the workshop. To produce goods for the public—a willing or unwilling public—is the first aim of the shop. The training of the workman for his work and his life is here only a necessary prelude to the production of goods for the public by a human being.

Before the classroom can be turned into a workshop, therefore, the teacher will have to become an artisan producing goods of ascertained quality for the market. This in turn means that, if the students are to become "apprentices," they too will have to be truly apprenticed to their teacher, i.e. carry on the lowliest of the responsibilities connected with his or her work for the public. They will have to consider themselves as laborers, glad to carry out their master's instructions (as indeed nurses do) and glad to have a part, no matter how humble, in a real work. Then too it means that, because it is a slow and gradual manner of learning, the apprenticeship may have to be carried on over a longer period than a mere four years. Thus it will have to be started early and continued steadily under the same master or at least in the same workshop.

Is all this compatible with the social system which we have now? Or is the school system willing to change itself to this extent?

PRESIDENT'S REPORT

(Editor's note: In order to meet space requirements, the President has prepared the following condensation of his full report.)



The 1949 Convention of the Catholic Art Association was held at Marygrove College, Detroit, Michigan, on November 25 and 26, preceded by a meeting of the Education Committee on November 23, and by an officers' meeting on November 24. The annual business meeting was opened with a prayer, and the President called upon all the officers to make their reports.

Sister Mary Leo, S.S.N.D., Secretary, reported a gain of 434 new members, and a total of 171 who did not renew their memberships by the time of the Convention. The Treasurer's Report, presented by John Bennett Shaw, appears at the end of this article.

Miss de Bethune, Editor, reported a considerable increase in the number of new contributors of both articles and illustrations to the *Quarterly*. She stressed the necessity

of increasing the number of memberships from the present 920 to about 1500, in order to put the Association on a satisfactory financial basis. A renewal was made of the offer of one year's free membership to any person who secures ten new subscriptions before July 1, 1950.

Sister M. Jeanne, O.S.F., Education Chairman, reviewed the progress of her department and of the *Catholic Art Guide*. The Education Committee has endeavored to acquaint superintendents, principals, and teachers throughout the country with the merits of the *Guide*. Sister Joanne, S.N.D., has prepared a new exhibition of elementary grade work from schools all over the country. It has been on tour since January, 1949, and may be borrowed through the Exhibition Chairman.

Father Cloud, O.S.B., Exhibition Chairman, reported that the General Traveling Exhibition has been booked almost solidly in the past year throughout the far West. In order to make the exhibitions self-supporting, the rental fees have been raised thus: the General Exhibition, \$20.00 to members, \$25.00 to non-members; the smaller exhibitions, \$5.00 to

members, \$7.00 to non-members. A 10% discount will be granted to those who schedule exhibitions six months or more in advance.

A committee, consisting of Father Cloud, Father Catich, and Mr. Graham Carey, was appointed to design and execute the gold medal of merit which the Association voted last year to award annually to some person distinguished by his service to Catholic art.

The following election results were announced: the officers for 1950 remain the same as those of 1949, with the exception of the office of Promotion Chairman. Mother Borgia, O.S.U., of Villa Maria, Frontenac, Minnesota, was elected to this post. Since the need for a Publicity Chairman has been felt during the past few years, the President appointed Mr. James Shea, Newman House, Loveland, Ohio, to this office. In the future, all publicity items concerning conventions, regional meetings, feature stories, etc.—except those of strictly local nature—are to be sent to the President, who will forward them to Mr. Shea for release either nationally or regionally, as the case demands.

At the Spring Officers' Meeting at St. Mary-of-the-Woods College, the President appointed Mr. John Bennett Shaw as Librarian. Mr. Shaw moved the books to



his home. He has multigraphed the list, and requests for copies should be sent directly to him. Concerning our library, at present too broad in scope, Mr. Shaw made these recommendations: it should contain all major books, periodicals, and pamphlets on Catholic art philosophy and history, as well as one or two texts treating each of the various particular art techniques. It should not include portfolios or books of reproductions easily borrowed elsewhere. He made an appeal for donations of books meeting these requirements. Conditions for borrowing books are: C.A.A. membership, payment of 15¢ per volume to cover postage, and a promise to return books within one month.

The President reminded the Regional Directors of the necessity of following the By-Laws in handling of regional matters, particularly those concerning meetings and elections.

There were several unavoidable delays in the announcement of the exhibition of Modern Sacred Art to be held in Rome during the Holy Year, and in the gathering of material for this exhibition. The President expressed his regrets about these delays, and wishes to thank the members affected by them for their patience and understanding.

Sister Camille, S.P., Ladywood School, Indianapolis, Indiana, was appointed Director of the Central Region to replace

Brother Louis Weber, who was transferred to Wisconsin. We hope that a Canadian Region of C.A.A. may soon be formed, and the President will welcome suggestions "from across the border" toward realizing this goal.

Last fall, Father William J. Leonard, S.J., director of the Social Worship Program of Boston College, invited the Catholic Art Association to collaborate with him in a summer school course. Details have now been worked out so that an experimental course will be offered next summer. This course will be on a combination lecture-workshop basis. A descriptive folder may be obtained by writing to Father Leonard at Boston College, Chestnut Hill 67, Massachusetts. The success of this Summer Course will guide the preparation of future similar courses. Another invitation came from the Right Reverend Abbot of St. Martin's Abbey, Lacey, Washington. Consideration of this invitation was postponed until next year.

The President appointed a committee, consisting of Father Cloud, Mr. Shaw, and Sister Esther, S.P., chairman, for the purpose of evaluating new books on art. This "book-clinic," suggested by Sister Esther, will prepare a brief statement of any errors in history, philosophy, or theology contained in a book to be reviewed. These reports will be circulated to the membership, to the author and publisher of the book, and to anyone else wishing this service. Each report will be printed on a book-size piece of paper, so that it may be pasted inside the cover of the book to which it pertains.

During the Convention, two new education committees were formed to round out the educational program, heretofore limited to the elementary level. Sister Bernardine, C.S.J., of St. Anthony's High School, Minneapolis, was appointed chairman of the High School Committee. Those serving her are: Miss J. Doniat, Chicago; Brother Louis Weber, S.M.,

Galesville, Wisconsin; Sister M. Genevieve, R.S.M., Toledo, Ohio; Sister Celestine, C.P.P.S., St. Louis, Missouri; Sister Ancilla Marie, Royal Oak, Michigan. This committee held a special meeting before the Convention ended, and we are looking for great achievement by this group, under the competent leadership of Sister Bernardine.

Sister Judith, C.S.J., College of St. Catherine, St. Paul, Minnesota, and Mr. James Coyle, St. John's University, Collegeville, Minnesota, were appointed respectively as faculty chairman and student chairman of the College Committee. Their co-workers are: Father F. X. Charnotta, Shelby, Ohio; Sister Jane Catherine, Toledo, Ohio; Miss Fay Rooney, Minneapolis, Minnesota; Mr. D. Kahl, St. John's Seminary, Collegeville, Minnesota; Mr. J. Redd, Davenport, Iowa; and Miss B. Methven, Minneapolis, Minnesota, who will serve as college editor. Again, we are looking for excellent results from this new and enthusiastic committee.

Notable among the high lights of the Convention were the Symposium, the

talks by Mrs. Livingston and Sister Judith, and Father Catich's slide lecture. But perhaps the outstanding event of the Convention was Monsignor Kanaly's address on the highest art—making saints of youths. On being asked to give his reactions to the Convention, Monsignor Kanaly said: "In my estimation, the Catholic Art Association, although small, is one of the most important organizations in America today, for it is attempting to get down to rock-bottom fundamentals, gives little attention to frills, and is trying to bring about a real synthesis of art, philosophy, and theology."

Our thanks go to all who helped make the Convention a success; and especially to Sister Honora, I.H.M., President of Marygrove College, and her two capable assistants, Sister Ann Terese, I.H.M., and Sister Kilian, I.H.M., for their splendid hospitality shown us while we were guests in their beautiful school. May Almighty God grant all of you his special blessings during this Holy Year.

Rev. John L. Walch
President

TREASURER'S REPORT

January 1, to December 31, 1949

DEBITS:

<i>Quarterly</i> expense	\$4,736.75
Administrative Expense	462.98
Educational Committee Expense (includes <i>Art Guide</i>)	745.62
Exhibition Committee Expense	529.25
Total debits	\$6,474.60

(*) In 1949 the Catholic Art Association received an anonymous gift of \$1,000.00, which made it possible for the first time to pay small salaries to the following officers:

The Editor	\$700.00
Exhibition Chairman	100.00
Education Chairman	100.00
Secretary	100.00

CREDITS:

Cash on hand, January 1, 1949	\$ 585.28
from Memberships and <i>Quarterly</i>	4,300.36
from <i>Art Guide</i>	1,294.99
from Exhibition Fees	225.00
from Gifts (*)	1,020.00

Total Credits	\$7,425.63
Less total debits	6,474.60

Cash on hand, January 1, 1950	\$ 951.03
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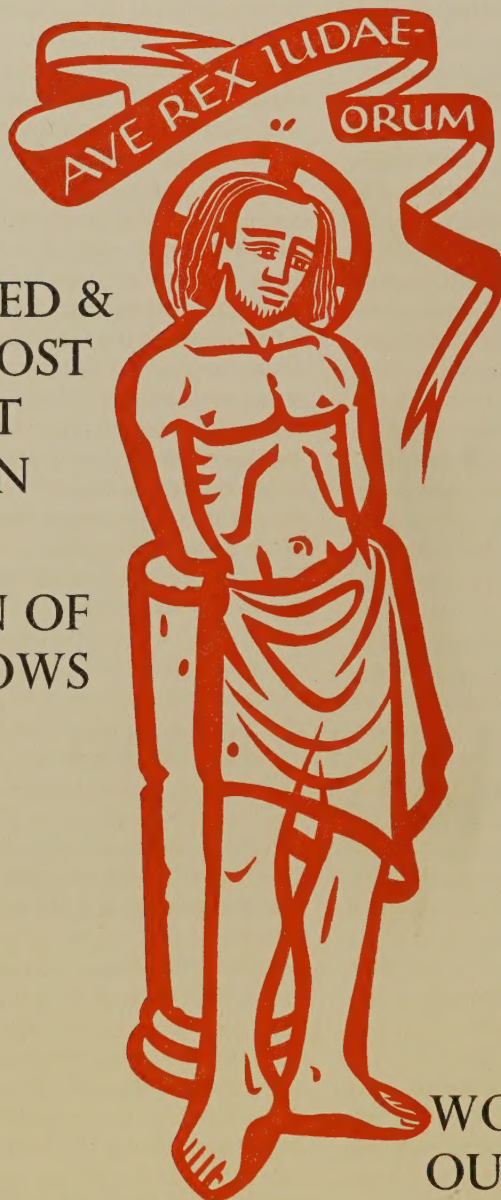
Respectfully submitted,

John B. Shaw
Treasurer

THERE WAS NO BEAUTY IN HIM
NO SIGHTLINESS THAT WE SHOULD BE
DESIROUS
OF HIM

DESPISED &
THE MOST
ABJECT
OF MEN

A MAN OF
SORROWS



BUT HE WAS
WOUNDED FOR
OUR INIQUITIES
HE WAS BRUISED FOR OUR SINS
AND BY HIS BRUISES WE ARE HEALED

THE WORD IN ACTION

Mr. Pepler's article in the Michaelmas 1949 Quarterly was so well received that we are giving our readers another, reprinted from Blackfriars, Oxford.

By Hilary D. C. Pepler

When the Cistercians decided to establish themselves in the wilds of Yorkshire and set about cultivating the waste land at "Fountains," building their cells, offices and Abbey Church, the *outward sign* of their faith was in Labor, and hard at that. The uncultured country men of the neighborhood were soon drawn into this great activity; not only stonemasons and tillers of the soil but tradesmen of all kinds gravitated to the site, caught up in the exuberance of those who were setting up a home they purposed to share with Almighty God. It followed that in the course of two or three generations the buildings were finished, the pictures of adornment painted, the images of veneration carved and on their pedestals, the vestments woven—and an understanding of Peace born in the midst of this now large community so that even the young men, whose great grandfathers and great, great uncles had begun the work in a previous century, began to realise why God had rested on the seventh day in the Creation of the world. The stones continued to cry out, the statues and capitals to shine their benediction, the choir to echo with the prayer and praise of the Religious, but the sense of urgency and achievement was no longer reflected in the lives of the people as when the great stones were being quarried and carted, shaped and lifted into their appointed places for him who was to be their daily bread for ever and ever. Amen.

We tend to forget that though God rested on the seventh day the cycle of renewal began upon the morrow, that his

image is a living image, his pictures moving pictures and the Mass itself a daily evidence of that renewal, of the Word not in repose but action.

I was thinking on these lines last year outside Salamanca cathedral when a huge Calvary slowly moved out of the great doors to take its place in a Holy Week procession through the streets. The "sculptures," more than twice life-size, made out of papier maché, were fixed to a platform borne on the heads of a company of men well disciplined to the weight and slow step involved in the carrying of it. The vibrating figures of the Crucified and the Virgin at his feet, the natural sway caused by its passage over the fall and rise of an uneven road, the observant crowds kneeling as it passed, gave the impression of a ship riding through a sea of humanity; a "Way of the Cross" more vivid than any of the carved or painted panels in our churches where the "Stations" are indeed stationary, often with the inertia of dust. The people filling market place, window and balcony were, if only for a moment or two, ranked in Golgotha.

All over Spain such pageants and processions were on the move, and it was impossible not to reflect upon the absence of anything similar in England. In Lent, Good Friday alone is honored publicly in that there are no daily papers on bookstall or breakfast table—but I cannot forget an old County Council school teacher who said that "not ten per cent" of his pupils knew the origin or meaning of the "good." At Whitsuntide, when "all our pageants of delight" were once celebrated everywhere, especially in the cities, by the Trade Guilds, we have now only conferences and political rallies with many words but no

action beyond the more popular cricket pitches.

Religious procession in such an atmosphere of indifference would be out of place; the Christian faith is little more than a memory among ninety per cent of the population; but it *is* a memory, and clearly less despised than soporific. I was struck, for instance, by the attitude of those taking refuge in Liverpool Street Underground during the blitz while a group of Catholics was miming *The Stations of the Cross*. There was evidently an awareness of that Great Event among the shelterers. The crucifixion had not been, I felt, linked in their own minds to any time or place and, perhaps, did not mean more to most present than to one old woman whom I overheard speaking to a neighbor as she climbed into her bunk afterwards: "I always did think there was something to be said for Jesus." A slender link indeed, but such vague knowledge is probably more open to the appeal of action than to a reasoned sermon on the catechism.

The mind of that old woman represents the minds of many millions to whom the Word has still to be preached; and it is to be noted that the appeal of movement and spectacle is a form of preaching. As David once danced before the Ark, so have the Grail and the J.O.C. virtually danced before the altar, reminding men of the freedom of praise enjoyed a thousand years ago when the Easter trope *Quem quaeritis* illustrated and illuminated a passage of the Mass. Titles like *Catholic Action*, *The Sword of the Spirit*, *Youth Movement*, indicate the mind of the Church; and, seeing the danger of absorption in what may become merely a kind of Activism, the Holy Father wants us to harness such doings to the Liturgy.

It is for this reason that I quote the following illustrations of one liturgical drama in which I have some experience. In 1933 the young men and boys who served as acolytes acted *The Stations of*

the Cross before the high altar of the Cathedral of St. Paul, Minnesota. A note from one present describes the effect:

"The thousands who saw for the first time the *Stations* acted by the servers in their albs and cottas last Friday evening had not been warned of this addition to the Lenten service; our surprise lasted perhaps half a minute; by that time we were all absorbed as though we had been transported to Calvary itself not until afterwards did I realize that only choir vestments had been used."

It is interesting to read a report of the same *Stations* similarly mimed in a Mission in N. Rhodesia on Good Friday last, telling of its effect on the crowd who came to see it, and concluding:

"The reactions of the villagers and of the boys (I made them write essays on it) seem to warrant an extension of the mime technique to other incidents in the life of our Lord. A team of a dozen boys could tour the out-schools with a vernacular-speaking priest to act as a sort of *compère*. The boys are thoroughly keen."

These widely differing experiences may be concluded with another carried out by the Parish Priest in a Welsh village: "I suggested that they might do the mime, 'to show the people' what our Lord's Passion might mean to them, not as a remote thing, but as a mystery in which they (with the mimers) were incorporated. None of the youth had any experience of acting, still less of miming. The 'cast' therefore was equal in inexperience and—at first—in embarrassment. It had to be 'mixed' because of a shortage of numbers. Five farm lads did our Lord, Simon, Pilate, John and Centurion. A plasterer did Joseph of Arimathea; a German prisoner of war did the first soldier; a girl from the village did our Lady; farmers' daughters and girls in service did the other women's parts. Three younger children at the (Catholic) elementary school made up the rest of the crowd.

"First we intended to do the mime in the hall, with a wonderful Tudor oak screen for the background. But such an interest grew up—and so many people wanted to come—that we transferred to the church. The cast were nervous about this and at the first rehearsal in the church were shy and hesitant. On the evening, I put a screen before the altar, I removed the Blessed Sacrament to a second altar in the apse and, having removed some benches, arranged the 'stage' immediately before the communion rails. After Benediction, I preached about the Passion and explained about the mime. The mime began with the players coming down from the gallery and through the chapel, singing the Litany. The men were all dressed in albs and amices, our Lord wearing also a purple stole and a black cloak. The women were in dust-sheets made (by pinning) into loose, un-realistic robes. The soldiers wore black cassocks. I remained in the gallery and read the stations from there (i.e. out of sight), prefacing them with reading from Philippi. 2, 5-11, and before each station adding a short reading from the prophets (e.g. for 6th Station, Is. 53, 3; for 7th, Lam. 5, 15). The organist (a farmer's wife) played during the miming—Bach chorales, and especially *Mortify us by thy grace* and *Sheep may safely graze*. I followed in the main the directions of the mime book but with a certain amount of simplification—because of small space. The congregation joined in (i.e. answered the *We adore thee* and *Our Father*, etc., after each station). We did not sing the *Stabat Mater* but sang two verses of *O Sacred Head* before the Stations, and the rest at the very end. Finally I read Coloss. 1, 16-23, and said the usual prayers 'for the Pope's intentions.'

"The reactions were unanimous and enormously enthusiastic. From my point of view the great thing was to give my 'youth' confidence, a sense of adult responsibility in worship. It was a revelation.

The boy (17) who acted our Lord was wholly unself-conscious, dignified (his dying on the cross was beautifully timed, his fall done so imperceptibly that it seemed one movement). Of course a vast amount of work was required in preparation, especially with the Christ. But it was triumphantly worth while. By the way, I differed in one detail. At the end, our Lord remained kneeling before the Cross until



the rest had disappeared (the way they came) singing the Litany. He then rose and walked out another way, i.e. through the sanctuary. It was impossible for him to 'mingle,' and I think this gave a resurrection to the mime! Several people were struck by this, and said they thought it an admirable finis. Certainly the congregation was deeply moved.

"It was a most valuable experience for me, and I was grateful to the book, with its exceedingly clear instructions. After the performance, we were asked to repeat it in another parish. This we refused to do on the ground that they should do it themselves there, and we were not a company of actors but a Christian congregation having an evening service! Next year (and I hope this will be an annual thing) I am going to have the mime on Good Friday afternoon, in lieu of the usual 3 p.m. service.

"For wholly untrained, unsophisticated country folk (who were at first reluctant but agreed because they seem to think it is a good idea to help me!) mime is much more valuable as a *means of instruction* than when it becomes a more technically competent piece of gesturing. I am sure

our mime had lots of defects but they did not matter in the slightest because the one thing necessary was there—a sincerity that was communicated to everyone present.”

An essential character of religious drama is that it must be strictly conventional. The conventions used must be constant, of such a nature that they may be within the capacities of ordinary people both to understand and perform, and the actor must not forget that there are few more mirth-provoking pitfalls than those offered him by the dignified! A crown, mitre or a bowler hat worn at the wrong angle, however unintentionally, may be as fatal to solemnity as a banana peel!

Technical competence is the best insurance against nervousness.

There are few limits to the subjects which may be treated in this way—The Seven Sacraments, the Rosary, The Oxford Movement (an account of which appeared in *Blackfriars* over 10 years ago), the story of Jacob and Esau (televised in 1938) indicate their range; but, for the majority of parish groups, the wise course is to be content with incidents from the bible and the lives of the saints, especially of the patron of the parish. Thus may the faithfulness of the few be re-lived in action for the inspiration of the many, and the eyes opened that the ears may be unstopped.

EASTER PARADE: AN EVALUATION

A student from St. Catherine's College in St. Paul discusses the art of women's dress. Miss Methven's essay was first printed in the College magazine, Ariston.

By Barbara Methven



This year, as every year, the Easter preparation of many American women consists not in penance but in purchasing a new hat. Although we do give glory to God if we express our inward joy at our Redemption by adorning ourselves fittingly, we have made Easter an occasion of pride, competition, and display. As a child, I observed that most

often the blue and brilliant sky of Holy Thursday was slate-colored on Easter Sunday. Perhaps God—who gives us the virtue of art that we may praise him—sends us rain, that we may wear humility to Mass and leave our finery at home.

Like Christmas, Easter has been commercialized. It has been made the season for buying flowers, candy, and stuffed rabbits. Most of all, it has become a season for *buying clothes*. These clothes not only secularize Easter but violate the art of sewing—the art of women's dress.

Probably few of the individual workers who mass-produce sleeves or coat collars for the garment industry think of their work in relation to art. They follow the specifications of the manufacturer who produces clothes in such quantities that particular care cannot be given each garment. Neither laborer nor manufacturer can be called a maker, for their work is impersonal. Under the industrial system true making is impracticable. We have no one to blame when an ill-sewn seam in a new dress rips out at the second wearing. The manufacturer cannot be expected to tie the threads on a million dresses. If the dress does not require major alterations, we wear a waistline that is too short or shoulders

that are a little too broad, for standard sizes do not even fit the mannequins. Ideally, the Christian and artistic solution would be to make our own clothes or have someone make them for us.

The woman who sews for herself has the pleasure of using fabrics which would have been luxuries in the past. The new materials and methods of weaving furnish cloth with unusual design, subtle color, and interesting texture. Most manufacturers try to use material to greatest advantage, but if we make the clothing for ourselves we can buy finer fabrics, save money, and spend more time choosing weaves or matching stripes.

Early American woman spun and wove, and sewed her own clothing. She made what she liked and what she needed for her way of life, and her dress was artistic. Today, fashion magazines and mass-production force us into a mold. We are all cut from the same pattern, whether or not that pattern suits our individual personality and figure. Because the economy of fashion demands frequent change, we are bustled, flounced, or hobbled to suit the dictates of designers. They cut, twist, and drape the beautiful material of our clothing into unreasonable shapes. We climb into buses with difficulty because our skirts are either so tight that they hinder our movements, or so full that they trip us. An office worker pays frequent cleaning bills because her long full skirt dusts the floor when she sits at her typewriter, or catches in the filing-cabinet drawers. The shapes of our clothing become more impractical with every change. Fashion repeats itself, but it tends to repeat the ridiculous.

One designer, who probably wanted publicity, criticised modern dress because it imposes arbitrary forms in material. He advocated using the rectangular area of cloth as it is, without cutting shapes from it and piecing them together. Practically, we do not have to drape ourselves in two

or three yards of shapeless cloth; we don't have to make our clothing so simple that it lacks interest or ornament, but it is true that dress cannot be artistic if it offends reason.

Modern dress violates art most of all because it is useless. It neglects or distorts



the purpose of clothing. It disregards protection and modesty, and instead of adorning us as the temples of the Holy Ghost, it glorifies the woman herself. The true purpose of clothing as it fulfills the natural needs of a woman could not possibly consume the great quantities of goods which factories produce. Commercialism must create a new need, and that need makes dress an end in itself with a creed of possession for its own sake.

The means by which this artificial need is created form such a part of our lives that we accept them without question. During our free moments we study fashion magazines; we window-shop during our lunch hours; we live by the fashion experts. Advertising builds this attitude by first arousing our natural desire for new and beautiful things. Then it persuades us that "I want" is synonymous with "I need."

A few months ago one of the leading fashion magazines ran a feature article on rose colors . . . from the beige which dramatizes the dark, sophisticated model and makes many of us look like frost-killed corn stalks, to the vivid pink we associate with baby blankets. The following month

the same magazine announced that this is to be a red spring. In harmony with the fashion experts, department stores filled their display cases with flame reds and the "right" accessories. What are we supposed to do with our pink dresses?

Advertising copy stresses the present, and makes the coats we bought a year ago look very "last year,"—an unpardonable offense in the fashionable world. During the war, when material was scarce and fashion changes were restricted by law, we wore our clothes from year to year. Now even the most beautiful things must be discarded when the proper season is past.

The secular attitude toward dress extends beyond superficial appearances. Clothing has acquired a place in our lives out of all proportion to its real importance. We spend the bulk of our paychecks or allowances on clothing we do not need. Because we judge by the clothing standard, we miss valuable friendships, and fail in charity. We do not give others a chance to prove that they are worthwhile and likeable, if not fashionable. Among the young, who adopt the manners and standards of adults, dress prejudice is more obvious, but not more prevalent. One high school group formed a club whose sole membership requirement was a cashmere sweater. Girls without cashmere sweaters were undesirable to this select group, no matter what good qualities they possessed. High school students carry fashion trends to the logical conclusion of fads. They must all

wear the same kind of skirt, whether it flatters them or not. Several years ago department stores were offering to dirty new saddle shoes because it was the fad to wear them soiled. Now the girls pry the heels off their new loafers. Fads merely exaggerate adult conduct. At least the high school girl is happy with her sameness. The adult slave to fashion dislikes meeting another woman who is wearing the same dress.

To the Christian, the world is a sacramental. It draws out thoughts from humble things to God. In a leaf, a cloud, or a perfect snowflake, we recognize his causality. Artistic Christian dress is also sacramental. Through it we honor God within ourselves. Without sacramental value, clothing fails to fulfill its proper end, but what is worse, secular dress turns us away from God. The stuffed bird perched on the head of a woman across the aisle distracts our attention at Mass. More than that, secular dress crowds our lives with self, envy, and the spirit of acquisition. It ignores the presence of God within us.

According to the makers of fashion the virtue of art consists in smartness even more than in propriety and quality. Smart fashion changes every six to eight months with our hem lines; the good and proper are measured by cost and label. True art, however, has no price tag. It is a practical virtue, and its use brings us the joy and satisfaction of making or assembling a costume well.



Art cannot be isolated from the community, and if we wish to return to the normal art we must first return to a normal society. The man must precede the artist and we must recover the human person before we recover human making.

Walter Shewring ART IN CHRISTIAN PHILOSOPHY

THE WORK OF COLLEGE C.A.A. GROUPS IN RESTORING THE ARTS TO CHRIST

One of the most enthusiastically received papers at the Detroit Convention, Sister Judith's description of the St. Catherine College C.A.A. group and its first year's work touched off the spark for the formation of our College Committee.

By Sister Judith, C.S.J.

Both the students and teachers at St. Catherine's have read and quoted *The Catholic Art Quarterly* since its initial publication; however, in the past, the alumnae and art students have not taken out their own memberships in the C. A. A. There has been a general feeling among them that the Catholic Art Association was mostly a group of Sister-teachers. Besides that, the Association seemed to be alive only at the top, where a few extraordinarily generous and accomplished people fed us through the *Quarterly*. We all felt the need to come alive at the other end, to discuss artistic problems in a friendly fellowship outside the classroom situation. When Sister Marie David came back from last year's convention at Mount-St.-Joseph with the reminder that the Association needed new members, we decided to "come alive" by inviting a group of about twenty picked students to a meeting. Among these were a few college leaders who were not art students. We wanted them to direct to our group students in other fields who would be interested and competent. (As things turned out, most of these original leaders "made" the time to join the group themselves.)

In that invitation meeting we reminded ourselves that we were all artists of one kind or another—makers of families, or stories, or dresses, or pictures, or beds. We also realized that we all used what other artists made—songs, chairs, statues, shoes, etc. We had some common problems of judgment in regard to what

we made and what we used. Questions like these were posed: who really knows the good from the mediocre work of art; are there standards of judgment; are contemporary painters and musicians just fooling us, or are they serious workmen; why do people often seem to prefer the ugly; just how important is the virtue of art in the life of the ordinary person?

We then proposed the formation of a student C.A.A. group within the already existing Art Club, in order to work out practical solutions to similar problems. Among the current confused and contradictory opinions about the arts our discussions would be anchored in the straight thinking of the C.A.A. Meetings would serve as training periods for an apostolate against prejudice and error regarding art. The nature of this apostolate was to be positive, making known sources of good art work and contributing to the supply ourselves. We wanted to pray and think together. We wanted to help one another simplify our lives by centering them in the praise of God, as artists dedicated to truth. The familiar Observe-Judge-Act formula was adopted; for example, observe that Christmas is celebrated during Advent and almost forgotten during the actual Christmas season which lasts until the Feast of the Purification. This situation does not correspond with truth, so judge what would be the best means of restoring the real rhythm of the Church year at this time. Suggestions were made to work through campus clubs in trying to change Christmas parties from the last week before Christmas to the post-vacation period, and

also to make a great celebration of Epiphany by making table decorations and using the traditional ceremonies of the feast. These were exactly the kind of small, possible works that were desirable. (We were not going to tackle Mammon himself.) From the beginning, we definitely intended to keep ourselves very mindful of the actual Liturgical year we live, by means of its expression in various art works.

The result of this initial meeting was the decision to start the new project by each making the personal financial sacrifice of joining the C.A.A. As apostolic work for next time, the girls planned to get other members for the Association, both on and off the campus. The work was marvelously facilitated by the beautiful Christmas issue of the *Quarterly*.

Our real organization meeting was held on the octave day of the Epiphany. We adopted the Epiphany Collect as our opening prayer. We spoke of God's using the star, a part of his visible creation, to lead men to himself. We, in God's image, also make visible things and by them can point out God. Understanding the sacramentality of the universe is part of the key to understanding artistic problems.

Next, in order to externalize the Year of Grace by means of the arts, we listened to a recording of T. S. Eliot's *Journey of the Magi*. Surely the work of art made us more ready to die to ourselves that the Holy Child might be born in us and manifest himself to the world.

At this meeting the report on the apostolic work of getting new members was unnecessary since the room was crowded with double the original number of students. This was a happy, but perplexing, result, as the numbers rendered good discussion impossible. We decided to meet in two groups in alternate weeks.

Before the students were ready to take over their own meetings entirely, we needed to lay some groundwork. First, the purpose of the group was clarified. The

college C.A.A. group was formed to work towards a conquest of secularism in the arts and the restoration of human creative work to the kingship of Christ. This purpose definitely does not mean substituting religious for secular subject matter. It includes all *good* works of art, which *are* sacred, as opposed to the secular, by their very goodness. This point is of fundamental and far-reaching importance. A true understanding of the kingdom of Christ opens out to embrace the whole world; it does not narrow truth down to a provincial or private possession.

Secondly, the general method of procedure in this group was to be a peaceful and loving conquest supported by prayer. As part of the Mystical Body at work in the world, we would love man, the *alter Christus*, by doing our part in solving the problem presented by Cardinal Suhard in *Growth or Decline*. "For the problem is to build a new world, to define and prepare the structures which will permit man to be fully man, in a city worthy of him, to transfigure all things in order to make of them a Christian world." (p. 83)

This pursuit of truth means a realization and living out of the doctrine of the Mystical Body, which is the Word Incarnate now. We *are* Christ. He wills to be incomplete without us. Our actions are Christ's. We are part of his wholeness. Our prayer is his. Our work is his, actually, not in a figure of speech. Always we have the terrible power to permit the Son of God to glorify his Father in our weakness. Christ, our Head, gives us a real relationship to one another in the Communion of Saints. Actually we can talk to our holy brothers and sisters in heaven, as well as on earth, lean on their strength, share in their love. And the arts help us creatures of body and soul to remember these realities. They move our hearts to praise God, their Author and our loving Father. Against this reality, artistic secularism as a particular kind of denial of the nature and

destiny of man, by which a man unreasonably isolates his artistic activity from a whole hierarchy of values, cannot stand. If a man truly depends on the Power, Wisdom and Love of God, he has conquered secularism in his own life. (All this by way of pursuing truth, not by way of trying to force art into the framework of religion.)

So much for the general groundwork. Now the specific means of combating secularism in the arts and restoring human creative work to God are three-fold in our group—spiritual, intellectual, and apostolic.

The specific spiritual means are simply the living out of the Liturgical year as fully as possible, meditating especially on the Mystery of the Incarnation in which material creation is re-made holy. This mystery is a spiritual force for the artist who realizes that material creation had a certain holiness about it in the beginning as God created it, and that as a result of the sin of man, it became de-orientated, and as Saint Paul says, "groans and travails even until now." The fact that it is re-made holy, redeemed, in Christ's Redemption, challenges the human maker to do his part to fill out and complete the work of Redemption of the whole Mystical Christ.

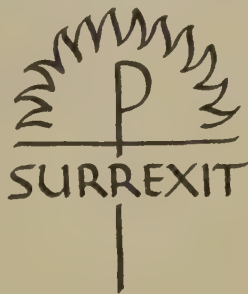
Wheat is the symbol of the group, because unless it fall into the ground and die, itself remains alone. We offer the sacrifice of prayer, time, thought, and service to bring forth many grains of wheat. Many grains form bread. Bread forms the Eucharist. We, being many, are one body. The holy Eucharist is the most sublime restoration of creatures in Christ to the Father, and a source of the restoration of all creatures.

The intellectual means are basically the understanding of the C.A.A. principles and their application to the arts by means of the four causes. Against the background material just given we study the specific implications of the Christian life in one

field—that of the arts. By analyzing our own milieu in a positive, charitable way, not looking down or demanding conformity to our way of thinking, we find specific errors, especially in our own lives.

This brings us to the apostolic means in our crusade against secularism in the arts. Together we discuss very definite means of opposing the errors we find, and plan the work to be done before the next meeting. The practical and positive work decided on at this meeting was showing our friends the calendar which Ann Grill designed for the Sheil School of Social Studies and getting the college store to stock it.

The main discussion at the next meeting centered around just what the C.A.A. is, its aims and principles. Then the four causes were reviewed and applied to magazines. Spreading this logical evaluation of magazines by this means, and withdrawing



patronage from those periodicals which are swelling the tide of secularism, was the action we decided to take. This last decision caused many a groan and demanded a mild form of heroism.

From there on, with the groundwork laid, the students took over the meetings entirely.

Their session on the art of advertising produced two decisions: first—to simplify consciously our purchasing so that it is in proportion to our actual needs instead of following the dictates of advertisements. Second—to recapture some moments of genuine interior quiet by withdrawing our sense of sight from the endless procession

of ads in street cars and outside. This discussion also branched out into the art of women's dress and its purpose of protection and adornment for the living temples of God.

The art of recreation got us into trouble with some zealots who seemed ready to do away with all big, little, and medium-sized dances. Again the four causes came to our rescue, and we kept a few dances, along with the grace to play and laugh. The problem of Saturday night and Sunday recreation and especially the restoration of Sunday to its place as the week's holy day of rest was the biggest task tackled by the students. A start was made in doing something about seasonal and creative recreation by having a session for the painting of Easter eggs and holy-water bottles. This was a chance to recall the forgotten symbolism of the egg as a sign of the tomb out of which new life breaks forth, and the rabbit as a symbol of the spiritual fecundity of Easter. It was also an opportunity to revive the use of ancient symbols like the sun and Chi-Rho over the world. Every one in the college was invited to participate in this session.

Some other apostolic suggestions made during the year were the following:

1—to give good works of art as gifts, especially a truly beautiful crucifix, or, better still, to make one's gifts so that they are truly signs of the giver's love.

2—to be vocal in praising the choice of good works of art in stores, churches, and homes.

3—to refuse to buy or use sham materials.

The group also sponsored two evening discussions on Art and Morality with Dr. John Oesterle and a public lecture on Contemporary Sacred Art.

This sketch of actual meetings should be enough to indicate the general plan of our college C.A.A. group. Now for an evaluation.

Most important of all, we continually exposed our own hidden secularism when

it came down to finding practical solutions to specific problems. We had an intellectual understanding of the Christian answer,



culled from our history, sociology, science, literature, art, philosophy, and theology classes, but we knocked against a wall of human respect and timidity when this understanding pointed out a particular, concrete change in our personal lives. We found a good deal of contradiction between our intellectual convictions and our actual experience, but the simplicity with which the girls admitted false values and accepted each other's suggestions was an inspiration. The older and more prudent members of the group needed to curb at times a too generous zeal in others. They were also careful to keep a predominantly positive tone to the group, and when negative criticism was necessary, to turn it to themselves, not others.

In view of the past year's experience, which included difficulties in finding a meeting time for a too-large group, it seems wise to try working intensively with a group of nine or ten leaders in the future. These could then gather little groups in their own homes or campus rooms at times convenient for them to discuss pertinent problems and action. Occasionally all could be brought together for an evening session.

In the future, we want to do much more actual making together—Christmas cards, plays, songs, dances, textiles, holy-water fonts, etc. Thanks be to God, the *Quarterly* is giving us more and more help in

restoring the various arts to Christ. We do not mean in any way to make the foolish attempt to duplicate work done in drama, music, and literature groups. Our aim is simply to share in a family way and on a family scale the various arts each one of us has learned. The beautiful reading together of Eliot's *Murder in the Cathedral* on the feast of Saint Thomas à Becket at the Grailville School is a good example of what we mean.

We hope our college C.A.A. members will carry on by forming family and neighbor groups when they leave us. This carry-over into family making is the most forceful argument for starting such groups in

college. It is much easier to begin this work within the already existing school group than to gather together various individuals in a city or region. This fact was made clear to us when we failed completely in an attempt to get together an alumnae C.A.A. group.

We shall be most grateful for your criticism of our infant group and your suggestions for making it better. We feel very strongly that the C.A.A. can be very lively and influential in the community at the local level by means of college groups, and that everything possible ought to be done to make college groups conscious of their part in the Association.



QUESTIONS & ANSWERS

Question:

Is a work of art truly a work of art if it is enjoyed and appreciated *only* by professional artists and art teachers, but is unintelligible to the majority?

Answer:

Anything made by man is, generally speaking, a work of art. It is a work of art, or an artifact, in distinction from the works of nature, which are the works of creation, or creatures; i.e., the works of God.

While the works of creation are perfect and beautiful—the sun, the moon and the stars, the sea, the clouds, the blades of grass, the pine boughs, the beetles and the butterflies—the works of man are all more or less imperfect.

Although all works of art are thus imperfect in comparison with those of nature, some possess more perfection than others. We usually call a “work of art” or a “masterpiece” an object which has a greater artistic perfection, due to the mastery that its maker has over his art. An object that has little perfection is said to be crude, raw,

unfinished, ill-proportioned, rough, heavy, etc. Such is not thought of as a “work of art,” because the person who made it is not well in possession of his art.

The work of a man who is a master of his art is truly called a “work of art” whether or not anyone is there to enjoy or appreciate it.

It is true also, however, that every work of art is directed to its own purpose, and that this purpose is made clear by it. To be sure, only specialists are able to understand the purpose and appreciate the perfection of highly specialized objects such as scientific instruments or, in a horse-less day, even saddles and harnesses. Although most people are not in a position to realize fully the perfection of such works of art, nevertheless they usually recognize the purpose of the saddle or the scientific instrument even without knowing it by use.

A work that does not make its own purpose clear to one who has at least some idea of what that purpose may be, cannot be said to possess perfection in a high degree.

THE SYMBOL OF THE APOSTLES

The Apostles' Creed is a profession of Faith. We hold it to be an apostolic tradition, and, in fact, it is known to have been used as far back as the IIIrd century in the administration of the rite of Baptism. The illustrations in the present series are chosen from the iconography of the XIIth to the XVth centuries.

1

The Crucifixion

The miniature reproduced on the opposite page through the courtesy of the Cleveland Museum of Art, was painted by Niccolo da Bologna close to 1400. The Blessed Virgin, St. John and St. Mary Magdalen are standing at the foot of the cross where hangs the dead body of Christ. Three angels gather the precious blood from his hands and from the wound in his side. The background is made worthy of its sublime subject with a rich pattern of gold foliage.

Niccolo identifies the painting as of his own making by the inscription: *Nicolaus F [ecit]* in the lower right hand part. In this identification of the work we see a forerunner of the present day signatures and trade-marks.

In the faces, he also endeavors to paint the suffering and the sorrow of the sacred personages although in a manner which is restrained in comparison with that of later painters.

2

The Entombment

The illustration on the following page is a reproduction of one of Fra Angelico's frescos in the convent of St. Mark in Florence. These frescos were painted between 1430 and 1440 by Brother Giovanni (Fra Angelico) and Brother Benedetto, his own brother. "They often" worked together," writes Sister Mary of the Compassion, O.P., who lent us the cut for reproduction from her *Artist's Notebook*. "Fra Benedetto could not draw as well as Fra Angelico. *The Entombment* is thought by experts to be the work either of both or Fra Benedetto alone. As you will notice, the hands and

other details are not too well drawn, though some of the heads—St. Dominic for instance—are very good. The composition is, I think, masterly as composition." The fact that St. Mark's was a Dominican Convent explains why the painters introduced St. Dominic as a mystical witness to the scene of the entombment.

3

The Harrowing of Hell

Christ's descent into limbo is the subject of the illustration on page 73—a XIVth century Byzantine steatite in the collection of Mr. Raymond Pitcairn, by whose courtesy we are reproducing it here. The tiny carving is only 2¾ in. by 2¼ in.

Our Lord is shown trampling on the gates of hell, which he has broken, and moving victoriously towards the patriarchs. He takes Adam by the hand and lifts him to the freedom which he, as the second Adam, gives to the redeemed human race. In this carving the gatekeeper of hell does not appear, but in many representations of the same subject, such a figure is shown, chained and trampled down beside his broken gates.

Dom Damasus Winzen, O.S.B., writes: "In the Christian East, this design is called *Anastasis* Resurrection. In our days when we speak of the Resurrection we usually have in mind Christ's rising from the tomb. A less "physical," more theological concept of the Resurrection is shown in this picture. The Resurrection in the full sense includes Christ's return from hell accompanied by the patriarchs of the Old Testament as the first fruits of the Redemption. It is in this sense that we speak of the Resurrection in the Canon of the Mass when we pray right after the Consecration 'Wherefore, O Lord,



Ecce lignum crucis in quo salus mundi pependit

SUFFERED UNDER PONTIUS PILATE
WAS CRUCIFIED:
DEAD



AND BURIED

Joseph took possession of the body and wrapped it in a clean winding-sheet; then he buried it in a new grave, which he had fashioned for himself out of the rock, and left it there, rolling a great stone against the grave door. *Matt. XXIII.*



HE DESCENDED INTO HELL

In his mortal nature he was done to death, but endowed with fresh life in his spirit, and it was in his spirit that he went and preached to the spirits who lay in prison. *1 Peter, III.*

The Lord chose new wars: and he himself overthrew the gates of the enemies. *Judges, v.*



THE THIRD DAY
HE AROSE AGAIN FROM THE DEAD

we thy servants and likewise thy holy people, calling to mind the blessed Passion of the same Christ thy Son, our Lord, together with his Resurrection from hell.' (*ab inferis Resurrectionis*)"

4

The Resurrection

No human eyes ever beheld the glorious Resurrection of Christ. No human painter can depict it. Instead, all we know is that the women who had come mourning to bury their master, never finished the task because they went home rejoicing. They had seen the tomb empty and they had been told by angels that their Christ was risen. And we also know that Jesus then appeared to his disciples a number of times during the next forty days.

The illustration on the opposite page shows three of the holy women surprised by the angel seated on the edge of the tomb. It is a charming miniature painted with few colors: blue, earth green, white,

pale fresh tones, and a glowing orange red called *minium*. In an effort to show the angel with garment white as snow and countenance bright as the sun, the painter, Pacino di Bonaguida, has carefully painted the angel's face, hands, feet and wings with this resplendent red. The brilliant red-faced angel thus leaves no doubt as to his other-worldly nature.

We reproduce the miniature through the courtesy of The Pierpont Morgan Library and we are indebted to Miss Meta Harrsen, Keeper of the Manuscripts, for the details about it. Probably executed around 1320, coincidentally with the celebration held at Volterra at the translation of the relics of St. Octavianus, the painting is one of a series of thirty-eight miniatures without text, illustrating scenes from the life of David, Moses, the New Testament and the life of Octavianus of Volterra, a Vth century hermit whose cult is restricted to Tuscany.

A PASSION PLAY FOR SCHOOLS

By H. B.

Plays may be an effective instrument of education. But three-fourths of their educative value is lost if they are presented to a student body merely as instructive or interesting or even beautiful. Liturgical

plays and religious pageants have a far nobler rôle than that. The more beautifully they are produced the more radiant will be their message. To the degree that unity, harmony and proportion pervade the production, to that degree the mystery

Worthy of all praise and encouragement therefore are those educational associations which have for their object to point out to parents and educators, by means of suitable books and periodicals, the dangers to morals and religion that are often cunningly disguised in books and theatrical representations. In their spirit of zeal for the souls of the young, they endeavor at the same time to circulate good literature and to promote plays that are really instructive, going so far as to put up at the cost of great sacrifices, theaters and cinemas, in which virtue will have nothing to suffer and much to gain.

Pope Pius XI

ON THE CHRISTIAN EDUCATION OF YOUTH

of Christ will seep through the senses into the spirit of those who take part. And even those who are usually designated as "the audience" might be induced to participate if the music of a recurring refrain or the words of a few texts or a collect were printed on the program.

Liturgical plays and religious pageants should be the embodiment of truth with which the students have been made familiar long in advance of the performance. Moreover, if possible, the school should have a corporate part in the play. This creates a consciousness of unity in the Body of Christ. Not every student can sing nor paint scenery, nor design costumes nor help to make them. Not everyone can work on the layout and lettering of the program. Not everyone has talent for miming nor the quality of voice and clear speech required for speaking in a small choir. But everyone who can read and speak can be part of a large speaking chorus and thus enhance the beauty and effectiveness of the performance.

The primary purpose of liturgical drama is religious, not merely aesthetic or educational. In fact, the blessing of the Church makes these plays sacramentals. The performance of them is in itself a religious service. A liturgical play is a preparation for actual participation in the Liturgy. When the play introduces a season of the Church year or visualizes a mystery or pictures a part of the Liturgy, it really prepares the soul to live it. It stirs up the Christ-life within it. Thus, the dispositions or attitudes produced by taking part in the play prepare the student for a fuller reception of grace through the sacraments.

The players should have copies of the blessing. They should be present in costume and make the responses. This gives them an added sense of responsibility and of reverence in playing their parts. Moreover, the fact that the play has become a channel of grace minimizes the labor in producing it.

The *Passion Play* here given was first produced in 1939. Its purpose was to relate the apostolic work of six Christopher groups to the Passion of Christ. It aimed also at deepening their realization of membership in the Mystical Body. When the *Catechetical Guild* saw its leader taking the part of our Lady meeting her Son on the road to Calvary, the members began to look at their apostolate in a new light. They began to see Christ in the little children who came to be taught by them. They saw Christ in them condemned by godless education. And so it happened with the other groups which allied themselves to the helpers of Christ in his Passion.

In the original production, Christ was condemned by Ignorance, Falsehood and Worldly Wisdom—the evils opposed to the *Catechetical Guild*, the *Christian Entertainment Committee* and the *Spiritual Book Club*. These three groups chose to be represented by our Lady—the Mother of the Word made Flesh—the Centurion who recognized and acknowledged the truth that Christ was the Son of God, and St. John who wrote of the Word and opposed to worldly wisdom the wisdom of the Cross. The *Charity Council* saw that their apostolate—the corporal works of mercy—was a continuation of the service of Veronica. The *Inter-racial Council* saw how they might help Christ to carry his cross by helping those who had to bear the burden of racial injustice. Finally, the members of the *Consumers' Coöperative*, whose motto was "Not Profit But Service," claimed Joseph of Arimathea for their representative, since he helped to take the body of Christ from the cross and shared his new tomb with him.

In the present version, particular groupings have given place to those of a more general character with the hope that the play might thus be more usable. Perhaps something should be said about the music, the miming, the costumes and the general

style of the production, and a word of explanation given about the use of texts.

The music for the play is taken from the chant of the Passion in the Liturgy of Holy Week. An organ, not a piano, should accompany it and the accompaniment should be modal. The organ has an important rôle in the play. It is a kind of master of ceremonies, spacing the speaking of the choirs, timing the movement of the actors.

Hilary Pepler's *Art of Miming*, if it is not known, should be read and digested by the director. One of the basic principles of the art is never to begin a new movement until the last movement has ended. One action must flow out from the other.

Simple tunics such as often appear on figures in *The Catholic Art Quarterly* are good costumes. Simple colors also are strongest. A certain unity is achieved by dressing the six Pilates and the soldiers in black and the helpers of Christ in blue. Our Lady might have a white veil to distinguish her from the other helpers. Christ

should wear a white alb belted in with a cincture. The speaking choruses, which stand on an elevation at each side of the stage, might wear deep green tunics with black scapular and head dress. The head dress is important. It has the same function as a mask—it stylizes and it impersonalizes the actors. The backdrop of the stage should have an appropriate symbol painted on it, large enough to be visible at the end of the hall. Beneath the symbol, a raised platform with a socket in it for the cross is needed. Two or three steps leading up to the platform are useful.

Finally, since Veronica, although well known in Catholic tradition, is not mentioned in Sacred Scripture, the text of the Samaritan woman has been applied to her in an accommodated sense. The elements of time and space are of slight importance to the meaning of the play, which belongs to all time and to every place. Therefore, Christ here addresses his mother on the way to Calvary in the words which He spoke to her on the cross.



THE BLESSING OF THE CROSS, FROM THE ROMAN RITUAL

V. *Adjutorium nostrum in nomine Domini.*

R. *Qui fecit coelum et terram.*

V. *Domine, exaudi orationem meam.*

R. *Et clamor meus ad te veniat.*

V. *Dominus vobiscum.*

R. *Et cum spiritu tuo.*

Oremus

Benedic, Domine Jesu Christe, hanc crucem tuam, per quam eripuisti mundum a potestate daemonum, et superasti passionem tuam suggestorem peccati, qui gaudebat in praevaricatione primi hominis per ligni vetiti sumptionem. Sanctificetur hoc signum Crucis in nomine Patris, et Filii et Spiritus Sancti; ut orantes inclinantesque se propter Dominum ante istam Crucem, inveniant corporis et animae sanitatem. Per Christum Dominum nostrum. Amen.

V. Our help is in the name of the Lord.

R. Who made heaven and earth.

V. O Lord, hear my prayer.

R. And let my cry come unto thee.

V. The Lord be with thee.

R. And with thy spirit.

Bless, O Lord Jesus Christ, this thy cross by which thou didst wrest the world from the power of the devil and didst overcome the seductiveness of sin by thy passion, for Satan rejoiced at the downfall of the first man partaking of the fruit of the tree. Make holy this sign of the cross we beseech thee in the name of the Father and of the Son and of the Holy Ghost so that all who pray and bow down before it in the name of the Lord may receive health of soul and body. Through Christ our Lord. Amen.

BLESSING OF THE PLAY AND PLAYERS

Oremus

Omnipotens, sempiternus Deus, qui Sanctorum tuorum imagines sculpi, aut pingi non reprobas, ut quoties illas oculis corporis intuemur, toties eorum actus et sanctitatem ad imitandum memoriae oculis meditemur: has, quaesumus, imaginem in honorem et memoriam unigeniti Filii tui Domini nostri Jesu Christi adaptatam benedicere et sanctificare digneris: et praesta ut quicumque coram illis unigenitum Filium tuum suppliciter colere et honorare studuerit, illius meritis et obtentu, a te gratiam in praesenti, et aeternam gloriam obtineat in futurum. Per Christum Dominum nostrum. Amen.

Let us pray

O Almighty and Eternal God, who art pleased to employ images for the sanctification of men, so that as often as we gaze upon them with the eyes of the body, we may also with the eyes of the mind dwell upon their holiness for the sake of imitating them: we beseech thee to bless and sanctify this play in honor of our Lord Jesus Christ and grant that whoever may be led through it to worship thine Only Begotten Son and to pay him honor, may through his merits and mediation obtain from thee the gift of divine life in this world and eternal glory in the next, through Christ our Lord. Amen.

A PASSION PLAY

The Prologue

Every Christian is a cross bearer
Because he is a Christbearer.
Christians believe that the road to heaven
Is a way of the cross.
Today Christ is condemned by the world
In a sixfold form.

Godless Education,
Current Culture,
And a Secularized Press
Condemn him *as Truth*.

Away with him, they cry, give us Barabbas.
Racial Discrimination,
Professionalized Charity,
And Economic Monopoly
Condemn him *as King*.

They want no King but Caesar.

On the road to Calvary
Helpers were not lacking to Christ.
Our Lady, St. John and the Centurion
Showed allegiance to him as Truth.
Simon of Cyrene, Veronica and Joseph
of Arimathea
Acclaimed his rights as King.

Today the Mystical Christ

Needs helpers on the rugged way of the cross.

Christian teachers greet him with our Lady.

Christian students, like St. John,
Seek for Wisdom at the foot of the cross.
Christian writers, like the Centurion,
Bear witness to him in Truth.

Christian social workers, doctors and nurses

Serve him with Veronica.

Victims of racial discrimination,
And those who work with them,
Help him support the cross.

And Christian men of business, great and small,

Declare in their honest dealings
His right to rule over them.

The Mystical Christ will suffer
Until the end of time.

All men are called upon to fill up
Those things which are lacking to the Passion.

May his Kingdom come.
May God's Will be done on earth
As it is in Heaven.

The Play

CHRIST ADDRESSES HIS DISCIPLES

CHRIST: All you who pass by, come and see if there be any sorrow like to my sorrow.

I have loved thee with an everlasting love; therefore have I drawn thee, taking pity on thee.

If I be lifted up from the earth, I shall draw all things to myself.

Father, I will that where I am, there also those whom thou hast given me may be. That they may be one, as thou,

Father, in me, and I in thee; that they may be one in us. Yet a little while, and the world seeth me no more.

But you shall see me, because I live and you shall live.

I am the Way and the Truth and the Life.

No man cometh to the Father, but by me.

Christ enters right.

Stands center.

Extends hands to people.

Raises arms in supplication.

Lowers arms to sides.

2

RESPONSE OF THE DISCIPLES

STUDENT BODY: We are the body of Christ.

CHORUS I: For in one spirit were we all baptized into one body, and in one Spirit we have all been made to drink.

CHORUS II: If one member suffer anything, all the members suffer with it.

If one member rejoice, all the members rejoice with it.

CHORUS I AND II: But God forbid that we should glory save in the cross of our Lord Jesus Christ, by whom the world is crucified to us, and we to the world.

Christ exits.

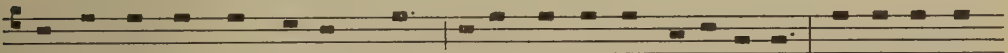
Six Pilates enter, one behind the other. Boy holds jug and bowl. Gesture of washing hands.

Repeat singing until all Pilates are standing on first step of platform for charges.

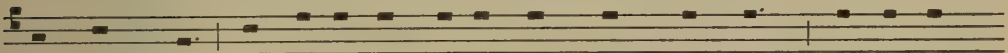
They raise arms and point finger at Christ in scorn as they make the accusations.

Organ cadence accompanies lowering of arms.

The Choir sings:



Passion of our Lord Je sus Christ according to the Evangelists. It was a bout



the sixth hour and Pilate took water and washed his hands, before the



people, saying: I am innocent of the blood of this just man, What



accusation bring you against him?

CHRIST IS CONDEMNED TO DEATH

CHORUS I: Godless education charges thee!

Pilate 1: raises arm.

CHORUS II: This man hath said: I am the light of the world. And it hath been written of him that in his light men shall see light.

Lowers arm.

CHORUS I: Current culture charges thee!

Pilate 2: raises arm.

CHORUS II: This man hath said: I am the Truth. Unless you become as little children you cannot enter into the Kingdom.

Lowers arm.

CHORUS I: The Secularized Press charges thee!

Pilate 3: raises arm.

CHORUS II: This man hath said: For this came I into the world: to give testimony to the truth.

Lowers arm.

CHORUS I: Professional charity charges thee!

Pilate 4: raises arm.

CHORUS II: This man hath said: I will not send them away fasting, lest they faint on the way.

Lowers arm.

CHORUS I: Racial Discrimination charges thee!

Pilate 5: raises arm.

CHORUS II: This man hath said: Many shall come from the East and the West and shall sit down in the Kingdom, but the children of this world shall be cast out.

Lowers arm.

CHORUS I: Economic Monopoly charges thee!

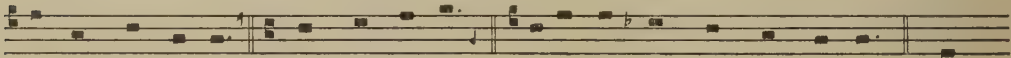
Pilate 6: raises arm.

CHORUS II: This man hath said: Woe to you rich; it is easier for a camel to pass through the eye of a needle than for a rich man to enter the Kingdom of Heaven.

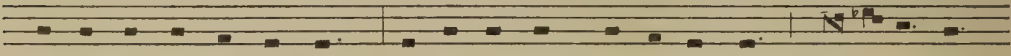
Lowers arm.

Pilates look with scorn at Christ as they leave one after the other.

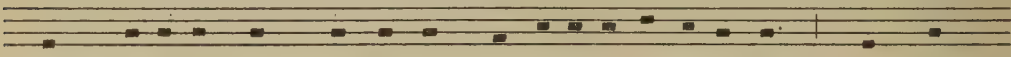
Meanwhile the Choir sings:



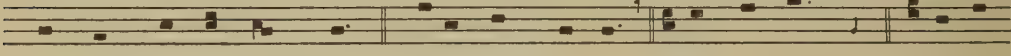
Pilate said to him; Art thou a king? Jesus answered and said to him; My



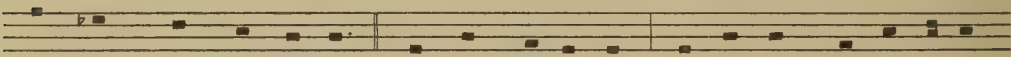
Kingdom is not of this world, If my Kingdom were of this world, my servants



would certainly strive that I should not be delivered to the Jews, but my



Kingdom is not from hence, Pilate said to him; What is truth? Jesus



answered and said to him; For this was I born, and for this came I into



the world; to give testimony to the truth.

Christ exits left and returns right carrying cross and accompanied by two soldiers.

The Choir sings:

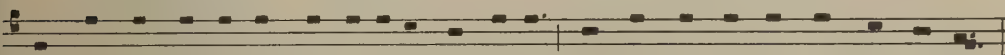


And bearing his own cross, he went forth to that place called Golgotha. Crucify him, Crucify him.

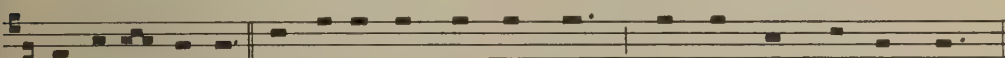
4
CHRIST MEETS HIS MOTHER
and with her
ALL EDUCATORS OF YOUTH

The Choir sings:

*Christ meets his Mother.
She enters left. They look
at each other for a mo-
ment. She puts both hands*



There was standing by the cross of Jesus, his Mother, who when he saw her standing, he said:



Woman behold thy Son, And Mary kept all these words, pondering them in her heart.

The Choir repeats: For this was I born . . .

CHORUS I: I am the Mother of fair love, of knowledge,
and of holy hope. My heart hath uttered a good word, I
speak my words to the King.

STUDENT BODY: He who doth the will of his Father, he
is Christ's brother and sister and mother.

CHORUS II: The Word was made flesh, and dwelt among
us. And the light shone in the darkness, but the darkness
did not comprehend it.

STUDENT BODY: In thy light, O Lord, we shall see light.

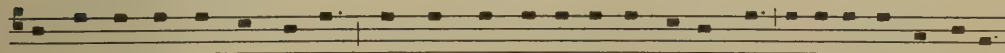
CHORUS I, II: You are the light of the world. Go there-
fore, teach all nations.

STUDENT BODY: He that shall do and teach, shall be
called great in the kingdom of God.

The Choir repeats: For this was I born . . .

5
SIMON OF CYRENE HELPS CHRIST
and with him
ALL WHO SUFFER RACIAL INJUSTICE

The Choir sings:



And then as they led him a-way, they forced one Simon to take up his cross to carry after Jesus.

The Choir repeats: My Kingdom is not . . .

CHORUS I: God created man to his own image.

STUDENT BODY: But how is the gold become dim, the
finest color changed?

*Christ enters right with
two soldiers, carrying
cross. He begins to fall.
Simon carrying burden on*

CHORUS II: We have seen him a man of sorrows, acquainted with infirmity, and his look was as one despised, so that we desired him not.

STUDENT BODY: Who is this who cometh up with dyed garments?

CHORUS II: This is he who speaketh justice, and is a defender to save.

STUDENT BODY: Turn, O Lord, and bring us to life. Let the light of Thy countenance shine upon us, O Lord.

The Choir repeats: Art thou a King? My Kingdom is not of this world.

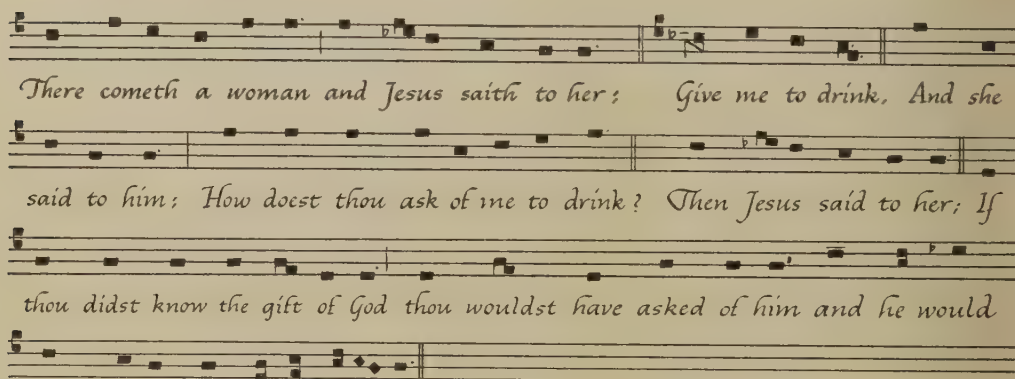
6

VERONICA OFFERS HER SERVICE TO CHRIST

and with her

SOCIAL WORKERS, DOCTORS, NURSES

The Choir sings:



There cometh a woman and Jesus saith to her: Give me to drink. And she said to him: How dost thou ask of me to drink? Then Jesus said to her: If thou didst know the gift of God thou wouldst have asked of him and he would have given thee living water.

The Choir repeats: Art thou a King? My Kingdom is not of this world.

CHORUS I: My people have done two evils: They have forsaken me, the font of living waters, and have made to themselves cisterns that can hold no water. If any man thirst, let him come to me and drink.

STUDENT BODY: Lord, give us this water, that we may not thirst forever.

CHORUS II: I was thirsty and you gave me to drink.

STUDENT BODY: Lord, when did we see you thirsty?

CHORUS I, II: As often as you did it to the least of my little ones, you did it unto me. Freely you have received, freely give.

The Choir repeats: Art thou a King? My Kingdom is not of this world.

shoulders appears from left. Soldier constrains him to help Christ. He agrees, at first reluctantly, then willingly. They go off left.

Christ enters right, carrying cross. Veronica carrying white cloth comes from left. She kneels, offers cloth. Christ takes it; makes motion of bringing it to his face; returns it. Christ walks off left.

Veronica follows or goes off right.

Organ interlude will be needed to accompany the action of the soldiers placing the cross. It should be simple and in the same mode as the chant. Or, one verse of Crux Fidelis might be sung.

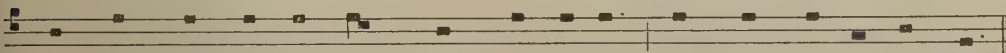
7

ST. JOHN LEARNS WISDOM AT THE FOOT OF THE CROSS

and with him

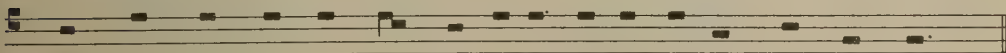
ALL CHRISTIAN STUDENTS

The Choir sings:



And they came to the place called Gol go tha, where they cru ci fied him.

Christ enters with two soldiers. They take the cross from him and place it in the socket on the top platform under the symbol. Christ ascends steps, faces audience; soldiers lift his arms straight in front of him, then on to horizontal beam of cross. Two semi-invisible cords should be attached to the beam to give some support to his arms. Our Lady enters from right, St. John from left. Now there stood . . . should not be sung until St. John enters. Organ accompaniment.



Now there stood by the cross of Jesus the dis ci ple whom he loved.

The Choir repeats: What is Truth? For this was I
born, and for this came I into the
world: to give testimony to the
Truth.

CHORUS I: Whom do you say that the Son of Man is?

CHORUS II: Not Moses, not Elias, not John the Baptist?

STUDENT BODY: We believe that thou art Christ, the Son
of the Living God. Thou hast the words of Eternal Life.

CHORUS I, II: We have seen the Only Begotten of the
Father, full of grace and truth.

8

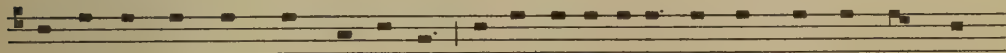
THE CENTURION PROCLAIMS THE TRUTH

and with him

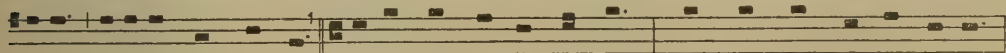
ALL CHRISTIAN WRITERS

Enter Centurion. He raises right hand, points to Christ on the cross.

The Choir sings:



And they that were with him reviled him, But the centurion and they that were watching



Jesus glorified God saying: Indeed this was a just man. This man was the Son of God

The Choir repeats: For this was I born . . .
 CHORUS: I am come a light into the world, but men loved the darkness better than the light because their works were evil.

STUDENT BODY: In the beginning the earth was void and empty, and darkness was upon the face of the deep, and the Spirit of God moved over the waters.

CHORUS: And from the sixth hour there was darkness over the whole earth until the ninth hour.

STUDENT BODY: God so loved the world that he gave his only begotten Son to be the Way, the Truth and the Life.

Singing might be omitted if the position of Christ is too difficult to hold.

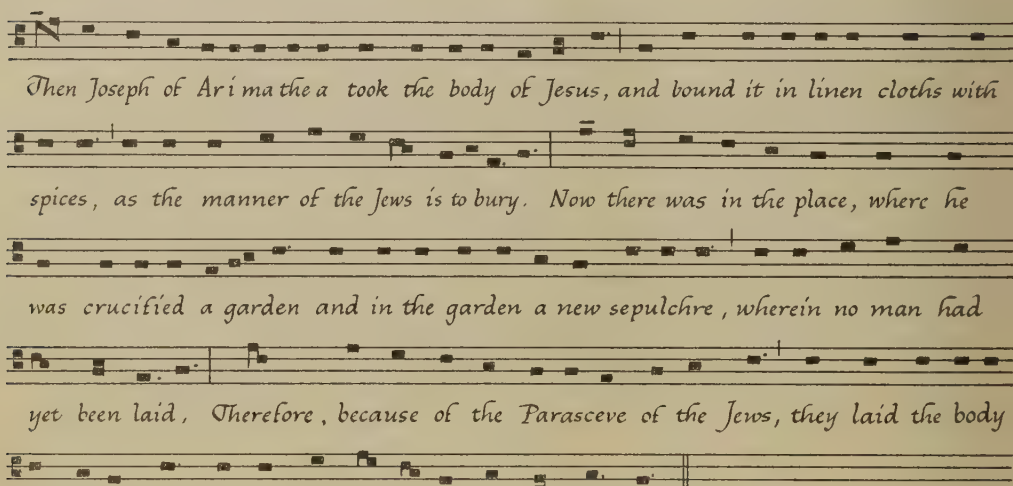
Choir does not sing.

9

JOSEPH OF ARIMATHEA SHARES HIS RICHES WITH CHRIST and with him

ALL MEN OF BUSINESS, GREAT AND SMALL

Joseph of Arimathea enters, walks up to the cross. The two soldiers take down the arms of Christ. Joseph and St. John support his body. Simon and Veronica bring a stretcher on which to place him. Our Lady kneels at his head. During this action the Choir sings:



Then Joseph of Arimathea took the body of Jesus, and bound it in linen cloths with spices, as the manner of the Jews is to bury. Now there was in the place, where he was crucified a garden and in the garden a new sepulchre, wherein no man had yet been laid, Therefore, because of the Parasceve of the Jews, they laid the body of Jesus there because the sepulchre was nigh at hand.

CHORUS: Woe to you, rich, woe to you that pass over judgment and the charity of God.

STUDENT BODY: The laborer is worthy of his hire. Why do we spend money for that which is not bread, and our labor for that which does not satisfy us?

CHORUS: Woe to you who load men with burdens which they cannot bear, and you yourselves touch not the packs with one of your fingers.

STUDENT BODY: Bear ye one another's burdens, saith the Lord. For my yoke is sweet and my burden light.

For the interment a sheet is raised in front of the body which is carried off stage by St. John, St. Joseph and the two soldiers. The sheet is held high enough to conceal the body and the soldiers. Our Lady walks last in the procession.

CHORUS: Be not solicitous for tomorrow, for your heavenly
Father knoweth that you have need of all these things.

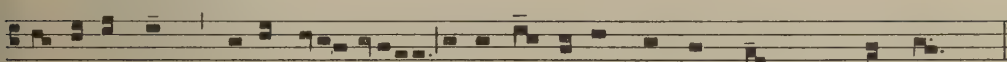
STUDENT BODY: Father, Thy Kingdom come.

Give us this day our daily bread.

Forgive us our debts

As we also forgive our debtors:

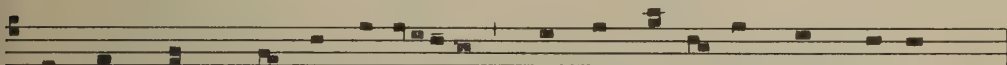
The Choir sings:



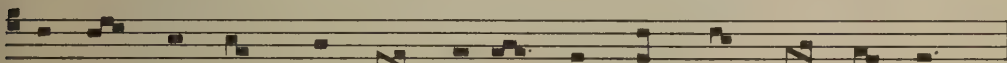
Je ru sa lem , Je ru sa —lem , be conver—ted to the Lord thy God —

An altar table with a chalice on it is placed at foot of platform steps by St. John and Joseph of Arimathea. The helpers of Christ stand in a semi-circle. Christ enters and stands behind the altar. One or two verses of Crux Fidelis as needed are sung during the above action.

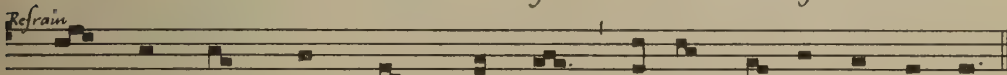
The Student Body and the Choir sing:



*Faithful Cross , O Tree of beauty , tree all peer-less and divine
Sing my tongue the Saviour's glor-y , tell his triumph far and wide*



*No grove on earth can show to us such leaf and flower as thine
tell a loud the fa-mous story - of his body crucified*



Sweet the nails and sweet the wood , laden with so sweet a load .

CHRIST or CHORUS: Father, the hour is come;
I have glorified Thee on earth;
I have finished the work which Thou gavest me to do.
Now glorify Thou me, O Father, with Thyself,
With the glory which I had,
Before the world was, with Thee.

I have made known Thy name
To those whom Thou hast given me,
That the Love wherewith Thou hast loved me
May be in them and I in them.

All sing: Second verse of Crux Fidelis.

The speaking choruses lead the procession out of the hall through the center aisle, followed by all the soldiers. Christ walks last with our Lady before him.

BOOK REVIEWS

Twilight of Painting

R. H. IVES GAMMELL

C. P. Putnam's Sons, New York, 1949
133 pp., 72 plates. \$5.00

Within its limits this is an excellent book, and deserves to be read and pondered by those who are inclined to accept current fashions in painting uncritically. It is more limited than its title would suggest, for two reasons. First, it deals merely with the technique of painting, ignoring the problem of imagination largely and that of purpose entirely. This exclusive fine preoccupation with material and efficient causes is quite legitimate in itself—no book can be about everything—but this precision of view should have been reflected in the title. Secondly, Mr. Gammell confines himself to one particular kind of painting,—oil upon canvas. He makes no reference to water color, tempera, encaustic or true fresco. His book might better have been called: *The Low Estate of the Technique of Oil Painting in the Contemporary Art World*.

Mr. Gammell is himself a thoroughly trained technician in a painting world that has jettisoned its technical traditions. He is grieved both by the loss of the traditions and by the apparently complete indifference to this loss of those who interest themselves in painting. He is puzzled at our willingness to let traditions die with their masters, and at our willingness to accept at their own valuation the "moderns" who have succeeded them. Most of the book is an historical account of how these things came about, but the author is still puzzled and chagrined that they should have come about at all.

It seems clear that the cause of much of this puzzlement is the restricted viewpoint that he himself has adopted. As a technician interested only in technique,

the problem is to him purely a technical one. He writes (p.22) that "the common denominator which binds together the various sects and schools of painting called 'modern' today is their incompetence in the very art they profess to practise, their common inability to paint even passably well, according to previously accepted standards." But the fact that there are a few exceptions to the rule—Orozco, Rivera and Dali are not technically incompetent—should have shown Mr. Gammell that pure incompetence cannot be the bond and cement of the "modern movement." There must be another cause, and of course there is, though it lies outside the technical field. The wretched technique of which he so rightly complains is rather a result than a cause. It is due to a general impatience with a painting whose end has ceased to be respectable, a revolt against the untruth that to be beautiful a picture must be a representation of a beautiful thing. Although aesthetic and frivolous enough themselves, in all conscience, the "moderns" revolted against the frivolity and aestheticism of the age just previous to theirs.

Maritain discusses this in his *Art and Scholasticism* (p.79, Ditchling Edition) "When, on a visit to a museum, one passes from the rooms of the Primitives to those of Renaissance art, where science and material deftness are much more considerable, the foot steps on to the floor, but the soul comes a cropper.

"She had been walking on the everlasting hills, now she finds herself on the floor of a theater—a magnificent one, for that matter. In the XVIth century, falsehood took the master's chair in painting, which then started loving science for its own sake, and wanting to give the *illusion* of nature, and to make believe that in front of a picture we are before the scene or

subject depicted, not before a picture. The great classics succeeded in purging art of this falsehood; realism, and in a sense impressionism, have played with it. Does

anything but itself, and proceeded to discard representations and to drop the techniques (so difficult and painful to acquire) which accurate representation necessitates.



Alle-lu-ja, alle-lu-ja, alle-lu-ja

cubism in our day represent, in spite of its enormous deficiencies, the still toddling and squalling infancy of an art pure once more? The barbaric dogmatism of its theorists compels most grave doubt and apprehension, lest the new school be striving to rid itself radically of naturalistic imitation, only to be stagnate in 'foolish questioning' . . . Cubism propounds in a rather violent manner the requisition of imitation in art. Art as such does not consist in imitating, but in making, composing or constructing, and that according to the laws of the object itself to be set up in being (whether it be ship, house, carpet, colored cloth or carven block). This exigency of its genuine concept throws into the shade anything else in Art; and to give for its essential aim the representation of the real is to destroy it."

To try to put the matter briefly, there was a revolt of one secularism against another. The "moderns" saw that a thing may be beautiful without looking like

Maritain's doubts have been realized. Though the wildmen destroyed an illusion, they proceeded to folly, and the present state of painting is no better than the former. Technically, as Mr. Gammell points out, it is far worse.

Thanks to the guidance of Maritain and others, we of the Catholic Art Association believe that we are possessors of the key to this dilemma. We believe that "an art once more pure" is within our reach. We are able to see the problem whole, as it was seen before "falsehood took the master's chair." We see, as Mr. Gammell does not see, the primary need for a motive more serious and basic than the aesthetic. On the other hand, we see also—as most "moderns" do not—the need for a living technical tradition and disciplined means suited to the ends selected, *viae certae et determinatae*, the settled rules. And we see that the formal quality in a thing made derives not from its end, nor from its techniques, but from the healthy

imagination in which its image is first seen. We also know that if we lapse into aestheticism, we shall be battered to pieces by the swinging of the pendulum of fashion from the one extreme to the other.

GRAHAM CAREY



The Politics of the Unpolitical

BY HERBERT READ

Routledge, London, 1943, 160 pp., 7s. 6d.

These essays on art and society constitute the most interesting book Mr. Read has yet given us; their range is wide, their insight is keen, their criticism is often devastating. They are difficult to summarize or to assess clearly because the lines of thought pursued seem to intersect and part again without final unification. In discussing such work one naturally tends to stress one's objections and disappointments, but it remains a more useful and more important work than much which attains consistency on a lower level of thought.

In the matter of art, Mr. Read has moved far from his early positions and in many ways has approached closely to the teaching of Eric Gill. "Art as a separate profession is merely a consequence of culture as a separate entity . . . It is this horrible distinction between art and ordinary things, between artists and ordinary men, which is the mark or symptom of the disease of our civilization. When we have put that civilization to rights, we shall be less conscious of our culture but we shall have more of it . . . An epoch of art becomes possible only when workmen are not concerned to make things beautifully, are not *told* to make things beautifully, but do so just because they don't know any worse." This thesis is well developed in many places, more particularly in the long essay, *To Hell With Culture*.

In his treatment of social problems, Mr. Read is at his best when he takes existing political forms and theories and subjects them to merciless analysis—analysis which must be about equally displeasing to typical partisans of the Left, to moderate Democrats, and to crusted Conservatives. Russian totalitarianism is as trenchantly disposed of as "proletarian art;" Democrats are reminded that Nazi Germany is in many ways more thoroughly democratic than England or the United States; while nothing that might be called conservative is allowed a moment's foothold. In short, Mr. Read is in the very unusual position of judging all present governments by precisely the same standards; his politics are truly those of the unpolitical—"of those who have always striven, whatever their race or condition, for human values and not for national or sectional interests."

Among inconsistencies, one first observes what appear to be survivals of high-brow "art-nonsense" ill at ease in the "normal Theory" of art. This is noticeable in some references to poetic genius and in the disproportionate attention given to "abstract" and Surrealist art. Mr. Read

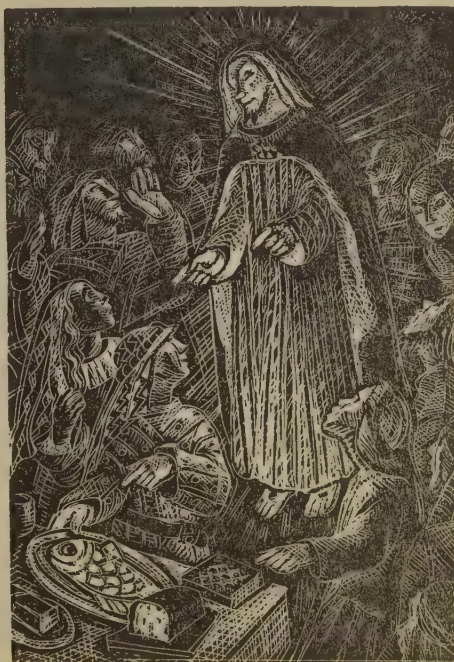
himself seems conscious of this, and attempts some justification of himself without great success. In particular one mistrusts his defence of Surrealism as discrediting the "bourgeois ideology" by its breaking down of conventional standards of reality; much the same might be said of conjurers, dope-peddlers, and the professional sophists of our ancient Universities.

Secondly, there is the whole question of "mystical equality," complete freedom from government, otherwise "anarchy," which is proposed as foundation for the "natural society" of the future. Mr. Read sees so clearly the fallacies besetting the word "democracy" that one hesitates to attribute blindness to him over the word "equality," but much of his writing upon this point seems surprisingly ingenuous. It is one thing to defend the human person against encroachment by governments; it is another to deny the idea of government, rule, or superiority in all political, social and human relations. If one admits the notion of hierarchy at all, one cannot avoid social implications, and in many things Mr. Read does admit a hierarchy. He says we must put "first things first;" he considers some kinds of art and artists more important than others; further (and this is one of his troubles), he gives precedence to instinct and sensibility over intellect, to psychology over philosophy. All this means subordination as well as coördination, and one cannot conceive of any organic thing where the one exists without the other. Moreover, if human dignity and self-sufficiency is offended by being in any sense ruled or controlled by others, it should equally be offended by being obliged to others for services—of whatever kind; a society cannot be at the same time functional and anarchical. Mr. Read reduces his position to an absurdity when he protests against the assumption by teachers of the "significant" title of *masters*, and asks that they should abandon "leadership"

to become "guides and comrades." But if leaders are bad, why should guides be good? Why not abolish professional teachers altogether (their function implies superior knowledge) and let teaching of children be simply done by the children and for the children?

Finally, Mr. Read's bright hopes for a "natural society" of the future seem scarcely reconcilable with his view of the present on the one hand and his view of permissible influence on the other. We have, as it is, a civilization which is almost wholly impotent and vulgar; someone might lead us out of it, but the only tolerable species of leadership is one which does not *impress* the group by assertion of authority but *expresses* the group by being susceptible to its existing thought, feelings and desires. A blind alley, isn't it?

WALTER SHEWRING



While they were still doubtful and bewildered with joy, he asked them: Have you anything here to eat? Luke XXIV



TEN YEARS AGO

from "Going Forward in Catholic Art Education"
in Volume III, Number 2, Spring 1940.

I've been a teacher for twenty years; I've taught in elementary schools, high schools, and colleges, and have watched many other people teaching. But I am constrained to admit that the general purpose in art classes is either amusement and busy-work, or the inculcation of codified data and prescribed information. In very few cases is there any comprehension of the true nature of art as a purposeful human activity.

I do not think the present teachers are responsible for this state of affairs so much as the teachers of the teachers. We have been educated to accept this sort of thing.

We have even been driven to it under that dreadful threat of being out of step with the times.

But these are giddy times, restless, materialistic times, evil times, when Christian ideals are fading away from the earth. Is it wise that the Catholic teacher be so anxious to keep abreast of such times? I doubt if it is even possible. We can't serve God and Mammon. If we are earnest and sincere in our Catholic outlook on life, we cannot fail to sense the superficiality, the materialism, the false philosophy at the root of many of the trends of the times.

Sister Esther, S.P.

NEWS & COMMENTS

OUR COVER ILLUSTRATION is a symbol of our Redemption by the blood of Christ. Jesus, as a lamb led to slaughter, did not open his mouth, but suffered for us that he might redeem us from all our iniquities. His innocent blood was shed for us—a mystery of faith—for the forgiveness of sins, and by his wounds we are healed. For if we have been planted together in the likeness of his death, we shall be also in the likeness of his Resurrection.

The drawing was prepared by Father Edward M. Catich, of Davenport, Iowa.

PLATES FOR ILLUSTRATIONS printed in this issue were lent to us by the courtesy of Rev. J. L. Walch (page 55), Walters Art Gallery (pages 71 and 73), Sister Mary of the Compassion, O.P. (page 72), Pio Decimo Press (page 87). The calligraphy of the music for the *Passion Play* is the work of William V. Cladek, one of our members; and the cartoons on pages 62 and 63 were drawn by Barbara Methven. The illustration on page 58 was made by Rev. E. M. Catich, and those on pages 88 and 89 are the work of Crimilda Pontes and Lauren Ford respectively.

IN FUTURE ISSUES: *The Symposium on Aestheticism* has been re-scheduled to appear in the Pentecost number in order to make room in the present issue for Sister Judith's paper: *The Work of College C.A.A. Groups in Restoring the Arts to Christ*. Other Convention papers, including those by Monsignor Kanaly and Mrs. Livingston, will also be printed in the *Quarterly*.

C.A.A. SUMMER SCHOOL: During the six weeks between June 26 and August 5, the first courses sponsored by the C.A.A. will be given at Boston College in connection with the Social Worship Program already there established. The seven Liturgical courses sponsored by the S.W.P. and the five Art courses sponsored by the C.A.A. are intended to be as thoroughly integrated as possible. Each of the Art courses carries three credits, and they are as follows:

Gregorian Chant—Rev. Clement McNaspy, S.J., Professor of Music, St. Charles College, Grand Coteau, Louisiana.

Painting—Mr. Matthew William Boyhan, Professor of Fine Arts, Holy Cross College, Worcester, and the School of the Museum of Fine Arts, Boston, Massachusetts.

Calligraphy—Mr. John Redd, St. Ambrose College, Davenport, Iowa.

Educational Dramatics—Mrs. James D. Livingston, former director and lecturer at Manhattanville College and the Brooklyn Institute.

Teaching Methods in Art—Sister M. Jeanne, O.S.F., Rosary Hill College, Buffalo, New York, and chairman of the C.A.A. Education Committee.

More detailed announcements will be published in the Pentecost issue.

THE COLLEGE COMMITTEE decided to use its first College Page in the Pentecost issue for a simple, concise restatement of the four causes and an evaluation of

some specific works of art. The student editor of this Page, Miss Barbara Methven, 2794 Dean Boulevard, Minneapolis 5, Minnesota, will also welcome for publication any news of C.A.A. activities among students.

The committee will make use of an expanded *St. John's Newsletter* for contact with student groups. Mr. James Coyle of St. John's University, Collegeville, Minnesota will be glad to receive names of interested students or faculty members in seminaries, novitiates, art schools, colleges, etc.

IT WAS DECIDED at the Convention, that a free subscription to the *Quarterly* will be given for one year to every person who brings in ten new subscriptions before July 1st, 1950.

FOREIGN SUBSCRIPTION had to be increased \$1.00 in order to take care of postage, not only on the *Quarterly* but also on the other notices going out to the membership. This does not include Canada nor U. S. Territories and Possessions.

FATHER H. TUENA, S.D.B., of Don Bosco Orphanage, Vellore (North Arcot Dt.,) India, writes: "The learned, beautiful articles have helped our Fathers in deepening their theological knowledge and I am sure it has done us a great amount of good. Whilst thanking you for your past favors may I request you to extend your charity by continuing to send us the paper also in the coming year."

We shall be glad to have one of our readers become a sponsor for Father Tuena's subscription. Foreign subscription is now \$5.00.

THE CATHOLIC UNIVERSITIES of Europe should become better acquainted with our *Quarterly* and the work of our Association. We are therefore collecting a list of sponsors willing to give a free subscription to a University of the old world. Anyone may become a sponsor

and specify which University he would like to benefit thus. The cost of a European subscription is \$5.00.

BORROWING CUTS from the *Quarterly* to illustrate school papers, year books, etc. has become an established custom during the past year and we are glad to share the use of our cuts with all of our members. To cover handling, however, it has become necessary to charge a nominal fee of 10 per cent of the cost of the borrowed cuts.

C.A.A. ELECTION RESULTS: the officers for 1950 remain the same as for last year with the exception of the Promotion Chairman who is now Mother Borgia, O.S.U., Villa Maria, Frontenac, Minnesota. Since the need for a Publicity Chairman has been felt for the past few years, the President appointed Mr. James Shea, Newman House, Loveland, Ohio, to this office.

ERRATUM: The 1950 Convention dates were given incorrectly in the Christmas issue. The correct dates for the Convention are Friday and Saturday, November 24 and 25. The location will be announced in the Pentecost issue, and the program in the Michaelmas issue.

BACK ISSUES: Thanks to the Librarian of Marygrove College and to Sister De Lourdes of St. Paul, Minnesota, we were able to complete our set of the *Quarterly* for the permanent files of the Association. Requests from our readers keep coming in, however, and the following numbers are now in demand: Vol. I, Nos. 1, 2, 3; Vol. II, No. 4; Vol. III, Nos. 2, 4; Vol. IV, Nos. 1, 2, 3, 4; Vol. VI, No. 2; Vol. IX, No. 1.

THE C.A.A. LIBRARY has received the gift of another book, *Santos, A Primitive American Art* by Willard Hougland, with a Foreword by Donald Bear. Books from the Library are available to our members for a fee of 15¢ per volume to cover postage. Requests should be sent to the Librarian, Mr. John B. Shaw, 1381 East 26th Street, Tulsa, Oklahoma.

THE CATHOLIC ELEMENTARY ART GUIDE, Vol. III, No. 1, is included with this issue of the *Quarterly*. This marks the beginning of the third year of publication for the *Art Guide*. Since its inception in May 1948, the *Guide* has built up an active subscription list of over 2,400. All members of the C.A.A. receive regular copies of the *Guide* as supplements to the *Quarterly*. This brings the total circulation of the *Guide* close to 4,000. The enthusiasm with which it has been received clearly indicates the need for such a service to elementary school teachers.

By request, the complete issue of Volume III, for the school year 1950-51, will be available in June so that teachers who wish to use the *Guide* in classes during summer school may do so. When entering your subscription, specify whether you wish the complete issue at once. Otherwise, the separate issues will be mailed bi-monthly as usual.

EXHIBITION NEWS: Two new traveling exhibitions are now ready. The *Paulson Stained Glass Exhibition* consists of brilliantly colored medallions in which Mr. Paulson has used the full color of stained glass to wonderful effect, so that his little pieces are jewel-like in appearance. They offer a lively and interesting presentation of the lives of the saints. The artist is one of our members and operates a small rural shop at St. Benedict's Farm, Upton, Massachusetts.

The other new exhibition includes illumination, calligraphy, vestment and church furniture design, etc. The artist, Clement Schmidt of Weisbaden-in-Hesse, Germany, is a talented and prolific producer. His work is modern in the best sense, and shows the strong influence of a living Catholic tradition. Details about all these exhibitions will be found on the inside back cover.

Paulson and *Schmidt* were among those displayed at the Convention in Detroit, together with a *Members' Exhibition* and a

collection of paintings by Miss Angela Trindade of Bombay, India. Miss Trindade's work showed us a masterly handling of color and form in a manner quite different from that of the West. It was a beautiful picture of Catholic tradition in a thoroughly Oriental culture. We are very happy to show Miss Trindade's paintings, and only regret that she was unable to attend the Convention, as she had planned, and tell us more about her work.

The *Members' Exhibition* included entries of the 1949 Easter Illustration Contest and such other work as individual members wished to show. A jury composed of Sister Mary Leo, Father Cloud, and Mr. Graham Carey selected eleven pieces from the *Members' Exhibition* to be included in the *General Exhibition*. We feel that too many believe this *Members' Exhibition* is only for those who can exhibit work of outstanding merit. That is not its primary purpose. Rather we wish to encourage whatever talent may be found and to help each other develop that talent as much as possible.

The *General Exhibition* traveled to Yakima, Washington, in December, where it was shown by the Council Study Group. Later in the same month it went on to

Tacoma. In January it was at St. Edward's Seminary, Kenmore, Washington. From there the western tour continued into California. It reached the Golden Gate in February, when it was shown at the Junipero Serra Shop in San Francisco. In March it went to San Mateo, California.

The *ARBO*, *Schmidt*, and *Riedel Exhibitions* traveled to Notre Dame College, South Euclid, Ohio, in January. *ARBO* went on to the College of St. Francis, Joliet, Illinois, in February, and to St. Catherine's College, St. Paul, Minnesota, in March. *Schmidt* was shown at Mary Manse College, Toledo, Ohio, in February. The *Riedel* and *Paulson Stained Glass Exhibitions* were shown at St. Mary's College, Notre Dame, Indiana, in February. *Schmidt* and *Riedel* were shown at St. Ambrose College, Davenport, Iowa, in March. *Schiestl* went to St. Joseph's Academy, Fontbonne, St. Louis, Missouri, in February. *Hagreen* was at the Grailville School of the Apostolate, Loveland, Ohio, in January, and at the University of Maine, Orono, Maine, in March. The *Illuminated Manuscripts Slide Lecture* was shown at St. Mary's of the Woods College, Indiana, in January, and at Mount Mary College, Milwaukee, Wisconsin, in February.

OBITUARY

JOHN POTTER (1864-1949), among American Catholics, was doubtless the finest judge of paintings of his generation. As a young man, he studied painting in Boston and later in Paris at Julien's and in the *atelier* of Gérôme. He traveled on the Continent and came back to this country at about the turn of the century, beginning his work at the Boston Museum of Fine Arts in 1902. There, he was for many years Keeper of Paintings, and, until his retirement in 1932, Advisor to the Department of Paintings.

In Europe he had of course been impressed with the artistic achievement of



the Church, but without conscious contact with her intellectual tradition. The path which eventually led him to the

font, he was fond of relating, had its beginning in Boston, in his chance presence at the catechism lesson of a Catholic child whose portrait he had been engaged to paint. There he met an intellectual solidity, a firmness of soil, which could explain the cultural flowering that he had already long admired.

John Potter's mind was not, however, so much logical as intuitive. His work with paintings was made valuable by his great knowledge of techniques, and illuminated by a theory of light which he was unfortunately too inarticulate to make easily comprehensible to his colleagues.

An important piece of Renaissance sculpture had long been given a place of honor in the museum galleries, when the "confession" of a professional forger of

works of art, who claimed to have made it himself, resulted in its banishment to the cellar. John Potter was convinced that the work was not modern, and refused to give more credence to the word of a professional swindler, than to his own judgment. While the majority of his colleagues preferred to trust the word of the forger, the pendulum of learned opinion swung back to its original position, and the piece was at last vindicated. This is an example of the sureness of discernment which was John Potter's greatest contribution to the work of his museum.

He served the arts well, at a time and in a place where they have not always been well served nor understood. May we see many more like him, and may he rest in peace!

*Mine eyes have seen thy salvation, which
thou hast prepared in the sight of all nations.*

THE BEAUTY OF ORDINARY THINGS

WOODEN STATUE, about 20 inches high, painted and gilded. In the Abbey Church of St. Savin, Hautes-Pyrénées, France. XIIth Century.

The right hands are separate pieces of wood jointed in. They were made large, to hold sceptres that are now missing. The forms are smooth and simple, meeting mostly in shallow valleys. This made the painting and gilding easy and effective. The garments and throne are painted with patterns that are too much defaced to be shown in the engraving. The eyes are not carved but only painted. The round front of the base and the flat back show how the statue was carved from a split log.

Philip Hagreen

